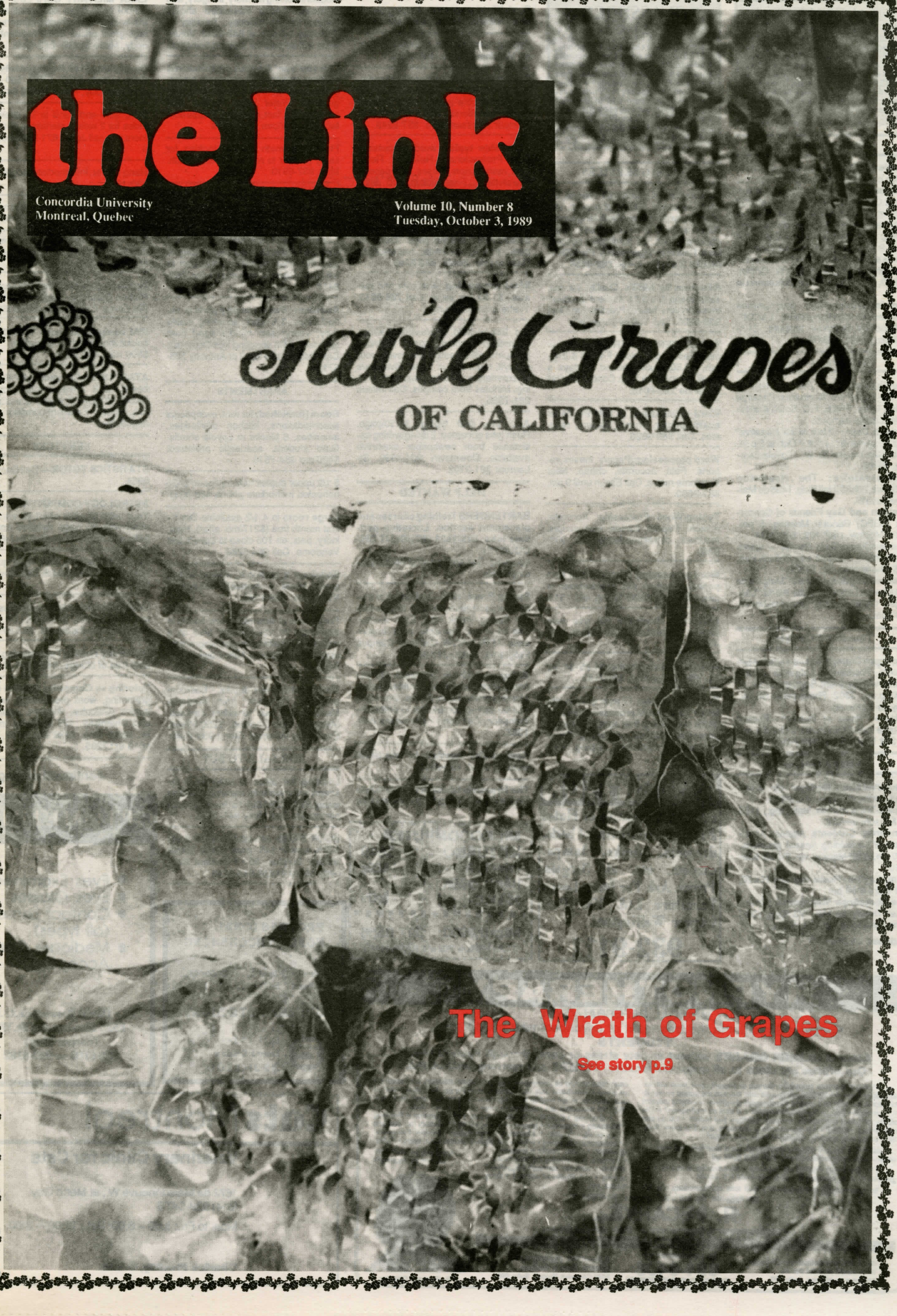
the Link

Concordia University
Montreal, Quebec

Volume 10, Number 8
Tuesday, October 3, 1989



The Wrath of Grapes

See story p.9

photo by Kate Kung

AGENDA

The Agenda is a FREE service to publicize Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office in room 649 in the Hall Building, or mail it in, indicating AGENDA on the envelope. Deadlines are 5 pm Friday for Tuesday's issue and 5 pm Wednesday for Friday's paper.

Tuesday 3 October

Academic Orientation 89 Tues Oct 3, 4-6 p.m. H-110, Hall bldg. Door prizes.
Graduate programme directors meeting, 2 Oct. at 10:00 a.m., 3 Oct. at 2:00 p.m. at 21245 Mackay St. Or 3 Oct. at 10:00 a.m. at AD-131, Loyola campus.
Co-op Condcordia Demo Days. 2-4 Oct., 9 a.m. to 4:00 p.m. 848-7905.
Conservatoire D'Art Cinematographique: *Intolerance*-D.W. Griffith. 20h30, Hall Bldg. 1455 de Maisonneuve W.
Marnie Girvan:"Les programmes femmes et developpement LACDI". Simone de Beauvoir Institute. 2170 Bishop, rm101. 12h00.

Wednesday 4 October

Loyola Film Series: *The Long Voyage Home* - John Ford; *NorthWest Passage* - King Vidor. FREE. F.C. Smith Auditorium, Loyola campus.
Theatre Dept.: *"How to be Negative"* and *"Fragments"*. 4,5,6,7 Oct. at 8 p.m. 7141 Sherbrooke St. W,., Loyola campus. FREE.
Conservatoire: *The Heart*-Kon Ichikawa. 20h30, Hall Bldg. 1455 de MaisonneuveW.
Lesbian and Gay Friends of Concordia (LGFC) General Meeting. 5 pm. 2020 Mackay, rmP-102. 848-7414.
Concert: Piano Duet Recital — works by Clementi, Poulenc, etc. Pollack Hall, 555 Sherbrooke W.. FREE.
Leonard Sugden: Lecture: *"Marguerite Yourcenar: Labyrinth of the World."* Lonergan College, 7302 Sherbrooke W, 4:00 pm.

Thursday 5 October

Lonergan College lecture series: *Marguerite Yourcenar: Labyrinth of the World*, with Leonard Sugden. 5 Oct. at 4:00 p.m., 7302 Sherbrooke St. W. (Loyola Campus).
Video - *"Times of Victory"* - Recent footage from El Salvador. 4 Oct. 5 p.m., rm 301 Norris Bldg. 848-7410.

Friday 6 October

Conservatoire:*L'Horloger de Saint-Paul*-Bertrand Tavernier. 19h00.
Repast-Mikio Naruse. Hall Bldg., 1455 de MaisonnueveW.
Concordia Students Against Apartheid will be holding Annual elections. 6:00 pm, 2020 Mackay, rm. P-203. 848-7410.
Irving Layton: Public reading. H-420, Hall Bldg. 8:00 pm.
Free workshops: With filmmaker/composer Thierry de Mey. VA Bldg, 1395 Rene Levesque, rm 114, 8 pm.

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CLASSIFIED ADS

We do NOT take classifieds by phone. RATES: 20 cents a word for Concordia students, 25 cents per word for non-students and business ads. Deadlines are 5 pm Friday for Tuesday's issue, and 5 pm Wednesday for Friday's issue. Come to room 649 in the Hall Building, to fill out one of our painless forms. HOURS: Mon.-Fri. 10-5; Ads MUST be accompanied by payment, or they will not run.

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Keyboardist needed for top-circuit working band. 488-2396.

The Hypnosis laboratory of Concordia University is looking for participants for studies involving memory, imagery, and hypnosis. Those interested should contact the lab Monday, Tuesday or Thursday 1-3 p.m. at 848-2213. Volunteers will be paid for their participation.

Can you type^ Campus organisation is seeking student for occasional typing, 3-15 hours\week. $7.50\hour and up for qualified. Prefer Word Perfect, IBM compatuible, fast, accurate. Please contact Kim or Victor, 937-2248.

First year math student looking for study partner to review CEGEP math. Mike 937-6910.

Biligual cashier (part- or full-time) downtown fast food retaurant. 848-6324.

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CRSG cans Polygram

by Annie Seattle

Concordia's FM radio station has joined a nation-wide boycott of Polygram products because the company recently started imposing a $100 yearly service fee.

Polygram began charging campus stations for promotional records and press releases last March.

Calling the fees unfair, 25 member stations of the National Community Radio Association (NCRA) launched a boycott this summer to force the company to abolish the fees. Polygram is the only company charging campus stations.

Rude Ras, station manager at Concordia's CRSG, said the boycott will not be rescinded until Polygram mends its ways.

"Until Polygram drops the service charge, we won't be playing any new material from their label," he said.

"We're boycotting on principle. It makes no sense for record companies to charge radio stations for promotional material. Playing their records is free advertising."

CRSG's annual budget is about $10,000, most of which is spent on maintaining old equipment, Ras said.

Members of the NCRA are concerned other record labels might impose a similar policy of charging fees.

While the stations won't prevent DJs from playing Polygram artists, they won't chart any new Polygram releases, cover any concerts or interview any new Polygram artists unless it concerns the boycott.

Several artists distributed by Polygram support the boycott, including Billy Bragg, Michelle Shocked and the Go-Betweens.

Polygram official Ken Ashdown said the service charge was established to defray the cost of shipping records, publicity photos, long distance phone calls, and tour support.

"We're not a charity," he said. "Besides, we're not asking for an amount that's out of reach."

Ashdown doubts the boycott will affect Polygram.

"Campus stations that are eclectic or alternative have a limited target (audience) and I'm not sure that their total impact on the mar-

continued on page 4

photo by Ita Kendall

No Polygram discs will be spinning on CRSG's turntables this year .

Students to vote on Coors ban

by Karen McCairley

Almost 600 people have signed a petition to reinstate a ban of Coors products on campus, and a referendum will be held later this month asking students whether they want Coors beer sold at Concordia.

A three-year Coors boycott was rescinded Aug. 22 at a CUSA board of directors meeting.

Concordia's Women's Collective responded two weeks later by setting up an information booth in the Hall Building where a petition of 600 names was gathered and later presented to last Thursday's CUSA Board of Directors meeting.

Charlene Nero of the Women's Collective and one ofthe petition organizers said she was very pleased with the outcome of the meeting.

"We were clearly facing a brick wall, and this was the only option we had. When you come up against bureaucratic barriers, you have to take the action directly to the students, and that's what we did," he said.

CUSA banned the sale of Coors in 1986 because the Coors family actively supports groups "that are in opposition to the best interests of the poor, the elderly, students, women, visible minorities, lesbians and gay men, and other groups on the lower rungs of the economic and social ladder."

The Coors family is perhaps best known for co-founding and funding the Heritage Foundation, a U.S. right-wing think tank. The family has also opposed projects as various as equal rights amendment for women, distribution of birth control information at the University of Colorado or bottle recycling laws.

Molson which brews Coors in Canada sent regional sales manager Hugh Bray to the August meeting. Bray argued in favour of the new "young and progressive" generation of the Coors family. He said the family has changed its ways.

"The beliefs and personal activities of Coors family members are not monitored or directed by the Coors company, as they would not be for other employees of the firm," he said.

But Nero of the Concordia Women's Collective said distinguishing between the company from the family is a joke.

"They say they're changing a lot of their policies on paper.They admit Coors did that stuff 10 years ago," she said. "But our point is the position of the Coors family. They have not changed their political positions."

In a 1984 speech, William Coors told an audience of black business

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Doré backs fee hike

by John Tittel

Mayor Jean Doré joined the ranks of the tuition freeze hitmen by calling for a university fee increase last Thursday at an education conference organized by Concordia .

Doré said at the end of a speech at the Fourth International Urban Universities Conference that the twenty year old tuition fee freeze should not be regarded as a "sacred cow."

The MCM leader also stressed the need for increased government funding at the provincial level, which would not only benefit students but also the City of Montreal.

"The government of Quebec must admit that a significant increase in the financing of Montreal universities is an integral part of any development of the metropolitan region," he said.

Tuition fees in Quebec—the lowest in Canada—have been frozen at about $550 since 1969. During last month's election campaign, the Liberal government went on record favouring a tuition hike.

The Mayor blamed the private sector for allowing the universities' underfunding situation to worsen.

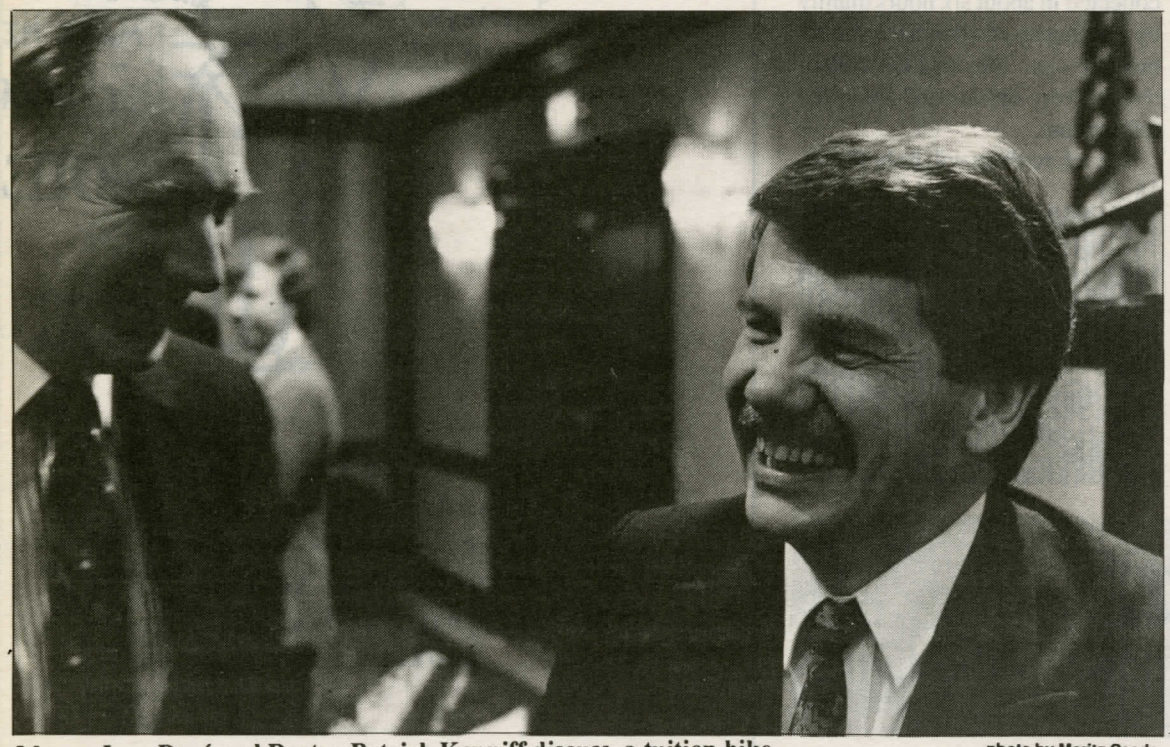
He pointed to the lack of financial contributions companies have made to students , whether in the form of bursaries, scholarships or even loans.

"In this area, French-Quebec is clearly behind the rest of English-Canada where the partnership between universities and the private sector is a long-standing tradition," he said.

"It should be noted that it is these same enterprises that would benefit from the technological improvements, and the better trained and educated workforce that would come with a better university system," he said.

Doré underlined the importance universities have played in in helping the city of Montreal in areas of urban research.

The city is currently working in tandem with Montreal universities on research projects such as water fluoridation in the Saint-Lawrence River; the development of a vegetable biotechmology research center with the Botanical Gardens and a wind simulation study with Concordia.



Mayor Jean Doré and Rector Patrick Kenniff discuss a tuition hike.

photo by Moritz Gaede

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Polygram

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ket is relevant." he said.

Michael Prokaziuk, CRSG's program director, said the company is undermining the function of campus radio.

"College radio attracts a very youthful audience. The people who buy the most albums are between 18 and 25 years old," he said. "If Polygram no longer wishes to send us records, then to hell with them."

People who will suffer the most from the boycott will be listeners and new artists, he said.

"There are a lot of bands, like the Pixies, who won't get airplay," he said. "Commercial markets aren't going to pick them up either."

Concordia's Loyola station, CIRL, will not be taking part in the boycott, according to station manager Perry Giannis.

"If we don't pay the fee, we won't get any records. Because we're more mainstream, the company charges us like a commercial station," he said.

"We support the boycott of record companies who charge alternative college radio stations. Basically, it's pretty bogus to charge campus radio stations at all, no matter what their format is. After all, campus radio is non-profit," he added.

Polygram charges CIRL $300 per year in service fees and the only other company to charge commercial stations in Canada is MCA, which charges $250. CIRL allocates $600 per year from their budget to cover the cost of buying records.

Chris Migone, one of the boycott organizers and music director at McGill's CKUT, said the Polygram boycott is campus radio's last recourse against the unfair service charge.

"We negotiated for the better part of a year with Polygram and nothing came of it. We hope to be able to publicize the fact that they're doing this and to bring pressure from all sides against them so that they'll drop the charge."

Migone said companies are not doing the stations a favor by sending them free records.

"We air their records, interview their artists and publicize their events. It's a two-way street." he said.

-with files from CUP

Coors

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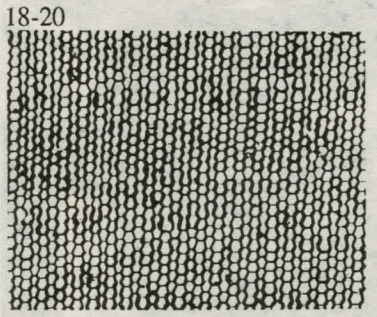
people in Denver that blacks "lack the intellectual capacity to succeed...One of the best things they (slave traders) did for you is drag your ancestors over here in chains."

During the U.S. government's hearing into the actions of former marine Oliver North, Joseph Coors testified that he had illegally funneled money to the Nicaraguan Contras.

According to the CUSA constitution, a petition which has over 500 signatures must go directly to a referendum.

Nero said the signatures were collected in about six hours mainly by walking up and down the shuttle bus line-ups. She said the collective is "very optimistic" about the referendum.

The referendum will be held Oct. 18-20



Sportsbeat
Watch for it every Tuesday and Friday in *the Link*

THE LINK NEEDS PEOPLE FOR THE FOLLOWING POSITIONS

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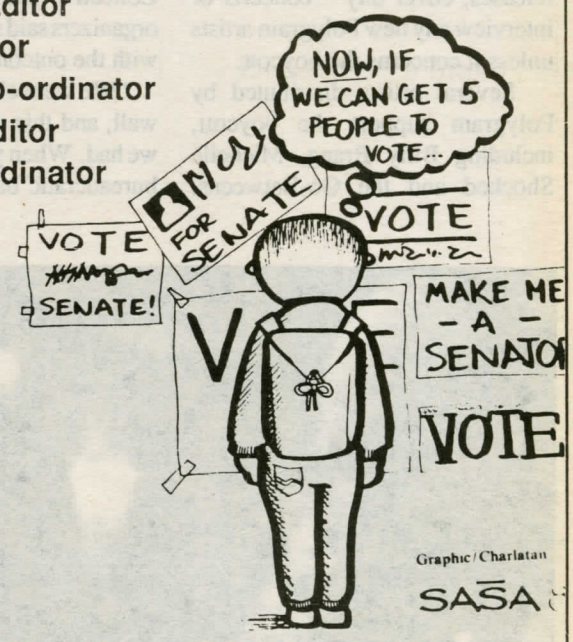

You have to be a staff member to vote (i.e. worked on six issues or more), but to run, all you need is the motivation

Letters

Bagging the environment

to the editors,

I must express my dissatisfaction and disappointment in the service the library department provides the students of Concordia University.

On Monday, September 12, I attempted to borrow a book at the Vanier Library. Since I could not find the book in the stacks I went to the circulation desk to find out if it had been already loaned out. Since the computer system was down I was told to fill out a book reservation card, which I did.

The next evening I checked the status of the book I required at the Science and Engineering Library (SEL). The person at the circulation desk told me that the book is only available at the SEL. and that it is out till September 21. I explained that I had filled out a reservation card for the book at Loyola. She told me to fill out another card there. There was never any mention that there were other students waiting for the same book.

Early last week I went in to the SEL as I thought that it may have been returned early. The person at the circulation desk said it was still out and that there were two students waiting to borrow it. He asked me for my student number and he said I was the first one on the list and would get the book next.

That Friday (September 22) I was told that the book was in transit from Loyola and that I should come back on Monday for it.

On Monday, around 7:30pm, I went to pick up the book at the SEL The person behind the desk got the book, checked the reservation cards and told me that there were two students ahead of me waiting for the book. Why I was not told this earlier is beyond me. One reservation was from September 7 and the other from September 12. He told me that I should speak to the person responsible for book reservations who would be there around 8:15. I decided to wait. I also must mention that my student number was not even on the reservation list in the computer system.

I returned to the desk at 8:15. I asked the person there about my situation, assuming the one I spoke with earlier would convey the details to her. She had no idea what I was talking about. I explained and pointed to where he had left the book. The book was not there anymore, but she found it in the return bin. Her tone became aggressive and she said, "I enter all the cards myself." She checked the system and, sure enough, my card was not entered.

Now that I became third when I should have been second, I asked if anything could be done. She said no since the Vanier Library never called in my reservation. The person I spoke to earlier said that the loan period would be reduced to three or four days because of the demand for the book, but that I was to verify it with this person. She told me I could have the book in about five weeks. When I mentioned what I was told earlier, she said three to five weeks.

I left the library fed up with the whole issue. I work during the day and all this running around utilizes time I need for other things. After all the problems I had, rudeness on the part of a staff member only made matters worse.

I have heard that these services aren't widely used by students. Well I know why. I hope in the future such situations do not occur now that I have brought this one to light.

Howard Roth

The Library Saga Part 1256

to the editors,

Recently I was in the Loyola campus bookstore and I saw a large heap of used plastic bags outside the front doors. The security system against shoplifting dictates that students put all their belongings, except their wallet, in a huge plastic bag which is then sealed and kept with them while they shop. After purchasing the necessary items, the students retrieve their belongings and throw the bags into a pile outside. The bags are not used again. I find it hard to believe that a better system cannot be implemented which is less wasteful.

In these days of growing concern over our environment, we would expect that an institution of higher learning would show better judgement in all its departments, rather than blatantly disregard its role as a teacher. And how ironic it is that students are purchasing the books to help them attain a higher level of knowledge and then show so little care for the fragile world around them.

Barbara Tekker Bizezinski
part-time student

the Link

welcomes letters to the editors. Submissions should not exceed 400 words. Letters may be edited for length, grammer or spelling, or racist, sexist and homophobic content. All letters must be typed, double spaced and signed, an, must include a phone number for verification.

NEWS MEETING

New and old newswriters are invited to ***the Link*** newsroom every Friday afternoon at 5 to discuss story ideas, and assignments.

Call Karen or Mike at 848-7405 for information about special writing, reporting and editing seminars.

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Concordia University
Montreal, Quebec

Volume 10, Number 8
Tuesday, October 3, 1989

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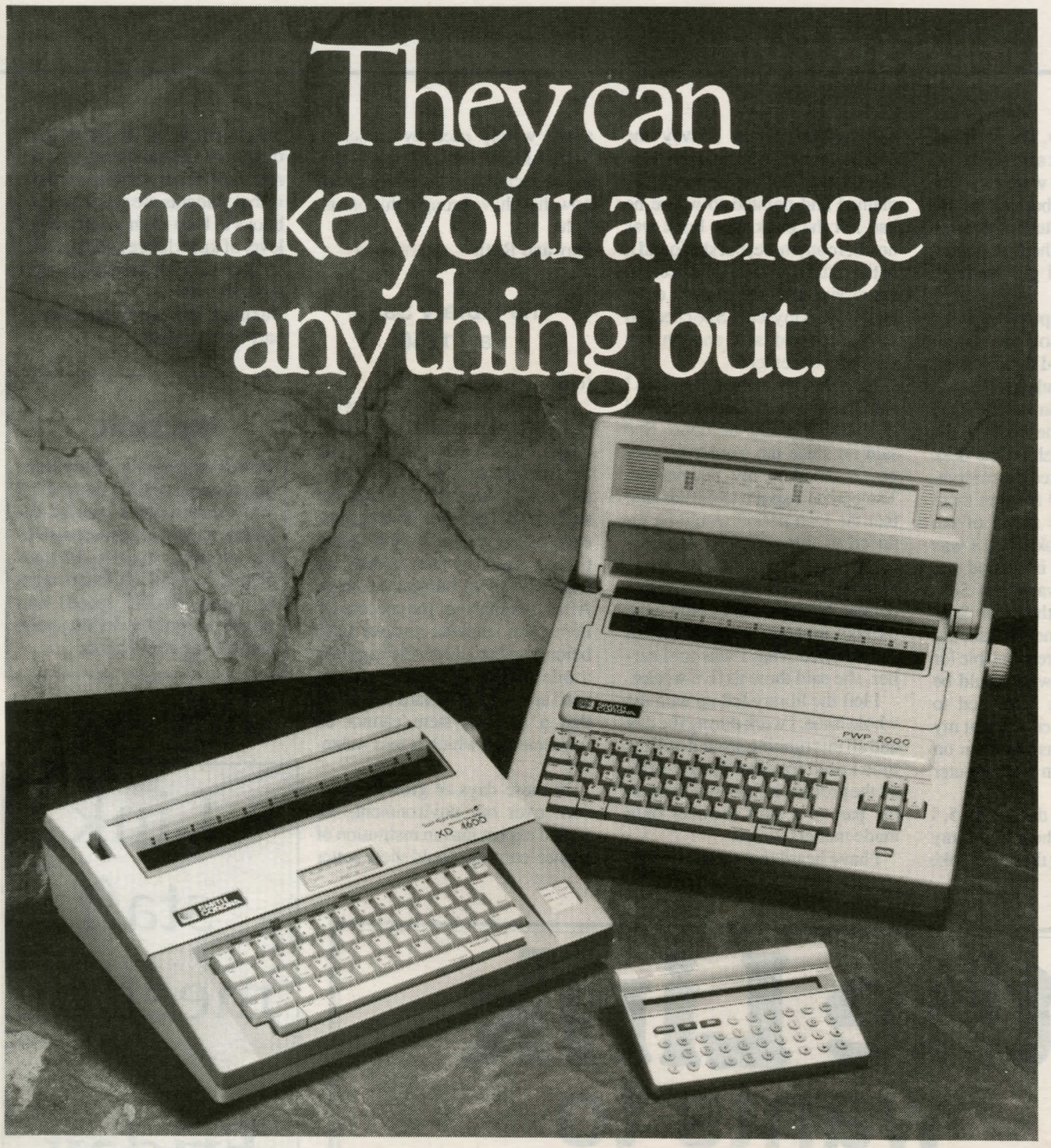

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Warning:not for the faint of heart

How to cut it as a med student

by B.Y.K. Ung
Canadian University Press

Death.

That's something nobody wants to think about. But, as a first year medical student, it is something I have to come to grips with.

It's ironic that my first patient, one I would know inside out, was a dead one. In my closet are bones; a human skull and parts of a skeleton, to be exact.

School had barely started, yet I was to perform my first dissection. There, lying before me, is the body I must disembowel and disfigure.

I was terrified. Dissection was the thing I dreaded most about med school. I felt guilty about violating a person's dignity, breaking every law of decency.

Why must I do this? What does this have to with being a family practicioner or a cosmetic surgeon?

Before the lab, we were told dissections were essential for understanding the structure of the human body and its operation. We were privileged to have these bodies willingly donated for the benefit of medical education, they said. Unlike schools in the States, these were not nameless transients who died an anonymous death. Therefore, the bodies are treated with the utmost respect, and their remains are ceremoniously cremated at the end of the year.

Yet, I could not shake the sense that this body, which was once alive and vibrant, was being treated like a piece of meat, merely to satisfy our intellectual curiosity. It seemed so inhumane, so exploitive of someone else's misfortune.

She was an elderly woman, who had died of pneumonia. From scars on the body, she must have recently had leg surgery, and she probably died in hospital.

She was cold and hard to the touch. But, the skin was smooth and rubbery. The colour was the same peach tinge as normal skin, only more creamier and deeper. Her body was exposed, except for the head, which was mercifully covered by a cloth.

I could not make the first cut. My partner Peter obliged by making the the first incision down the middle of the chest. Surprisingly, blood did not spurt out. It had all been replaced by foul smelling embalming fluid.

It was now my turn, to cut along the lower margin of the ribs. Hesitantly, I held the knife, and plunged it into the chest. I began cutting. Hey, this was easy! The skin split apart neatly, like the wake left by a jetboat. Fluid spilled onto the table, but not enough to make a mess.

After our initial apprehension, we continued cutting with morbid relish. Up the sides, and across the collarbone. We began peeling away the flap of skin covering the chest, breasts and all.

The next step was to tediously 'clean' the pectoral muscles. Mechanically, we ripped out disgusting jelly-like globs of yellow fat, sometimes pulling with our hands. It took us half an hour, filling a waste basket.

The pectorals were unremarkable. More like raw chicken meat that has been left out too long. We cut it away to reveal the ribs. Using wire cutters, we snipped the ribs one at a time, along the side. They snapped like dry twigs.

God, the edges were sharp. My gloves were ripped. I was digging in there with my bare hands!

Tired of waiting for the electric saw to cut the breast bone, we lifted up the entire rib cage, and snapped it off cleanly. There was our goal. A pair of atrophied lungs, spongy but dried out. She must have been a smoker, since there were black patches everywhere.

Shit! I had cut into the lungs by mistake. That would have been enough to kill her if I were a surgeon. My insurance premiums would skyrocket...

By this time, the room was filled with morbid jokes, partly to relieve the tension.

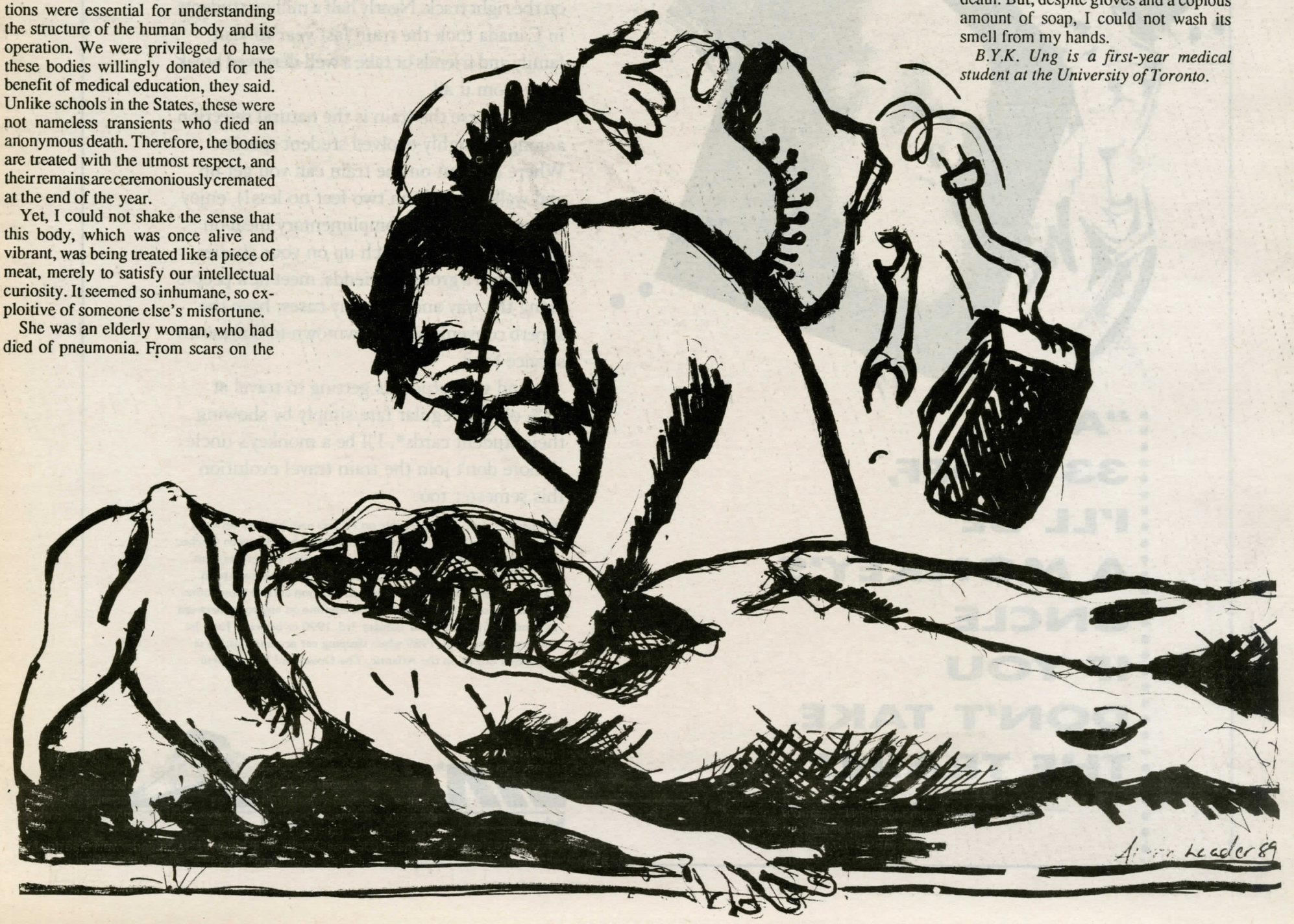
"Those look like the ribs I ate last night."

"I need suction. She's leaking!"

Luckily, the lab was ending. I had to get out. Hurriedly, we sprinkled some 'juice' (embalming fluid) onto the body to keep it from drying out, and covered it up.

It was a relief to leave the room of death. But, despite gloves and a copious amount of soap, I could not wash its smell from my hands.

B.Y.K. Ung is a first-year medical student at the University of Toronto.



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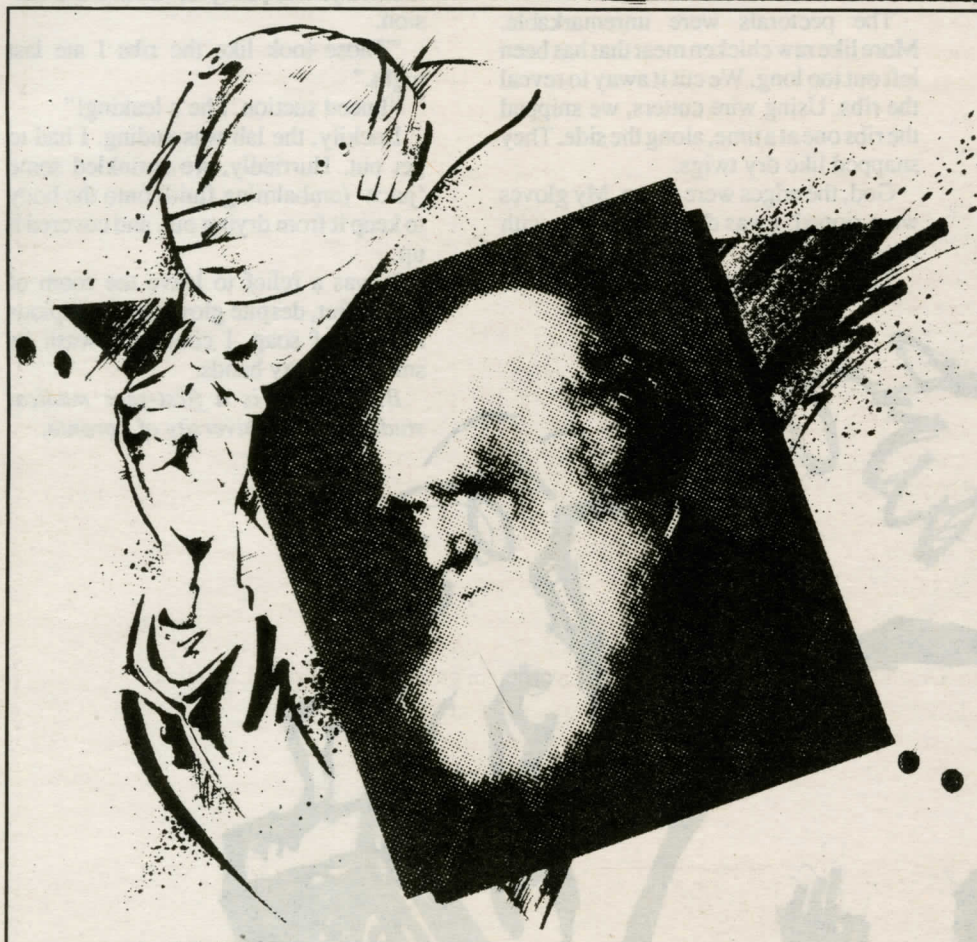

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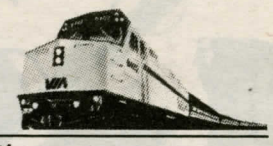

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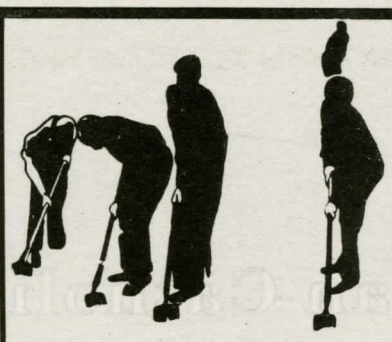

CUSA bans California grapes because workers and the public are at risk

Putting the squeeze on growers

by Eve S. Krakow

A boycott of California grapes — launched five years ago to pressure the industry to ban the use of dangerous pesticides — has started to bear fruit at Concordia and McGill.

At a CUSA board of directors meeting last Thursday, a motion was passed to boycott California table grapes from all student association functions.

CUSA vice-president external, Monique Anchelson, presented the motion for a ban at the meeting to raise awareness about the issue at Concordia.

"It's a very positive step in the right direction," she said. "This is CUSA's small contribution to helping solve the problem and helping the victims. No human being should have to suffer through what the workers go through in California."

As soon as the boycott is put into effect , CUSA has promised to grant space to activists outside the cafeterias to provide information about the ban.

Two weeks ago, the McGill Students' Society also banned the sale of the grapes in campus cafeterias and at student functions.

The boycott was spearheaded five years ago by Cesar Chavez, president of the United Farm Workers Union of America (UFW). Its objective is to have the Californian grape industry ban five dangerous pesticides used in its fields: Captan, Parathion, Phosdrin, Dinoseb, and Methyl Bromide.

The UFW claims exposure to the pesticides has caused the unusually high rates of cancer, birth deformities and other diseases among workers and their families in the nearby towns.

According to several UFW studies, governments aren't doing enough proper testing to keep grapes with potentially-dangerous levels of poisonous residues off market shelves.

The UFW is also calling for the boycott to protest the grape growers' labour policies. The union is pushing for the right to hold free and fair elections . The group says the growers have repeatedly used illegal means to intimidate workers during elections and has repeatedly used stalling tactics when negotiating contracts.

Jason Prince, spokesperson for the "Wrath of Grapes" (WOG), the group of Concordia and McGill students which lobbied for the ban, spoke of the importance of the boycott.

"There are now four towns with child cancer rates four to five times above he national average, all in Kern County (located in the central grape-growing region of California.) Imagine if that happened in Westmount," Prince said.

Prince talked of growers side-stepping existing pesticide safety legislation , as well as exploiting the agricultural workers' lack of education and their migrant labourer status.

He explained that the growers get away with it because the State Governor is friendly towards the agriculture business, which financed his election campaign.

Pierre Gagnon, acting director of UFW's Canadian office in Toronto, said the boycott is working.

"The Californian grape industry's sales are way down below normal. Some growers have publicly admitted the boycott is hurting them," he said.

Statistics published by the Californian Table Grape Commission reveal there has been a steady decline in grape consumption in the U.S. over the past few years.

The report shows that whereas prior to 1983, Canadians consumed 10 to 33 per cent more grapes than Americans, Canadians consumed 3 to 8 per cent less than Americans between 1984 and 1988.

But many Montreal fruit store owners are unaware of the ban.

A manager at The Plantation, who refused to give his name, said he only heard complaints from customers when the story first broke a few years ago.

"Our stand in the store is that if there's a problem proven by either the Canadian or the American Health and Welfare Department, we'll pull the product from our shelves. But we haven't heard any proof (in the case of grapes)."

At the "5 SAISONS" fruit shop in Outremont, Joanne Simard said when she first heard of it a few years ago, she stopped buying California grapes.

But she hasn't seen much publicity since.

"I've started buying them again, especially since my daughter really likes those grapes. That's how it goes," she said.

Another customer said although he was familiar with Chavez's activities in the past, he was unaware of the recent boycott.

"It probably won't affect my choice of fruit, although I know it should," said Roger Tessier. "I'm usually in too much of a hurry to look at where they (the grapes) come from."

Tessier said consumers might respond to the boycott if California grapes were clearly identified as such.

According to the National Council of Churches all fresh grapes sold in supermarkets between late May and December 31 come from California.

photo by Kate Kung

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continued from page 2

GENERAL

Evergon: 1971-1987 and Truus Roest-Chapman: Integrations, at the Concordia Art Gallery, Mezzanine Hall Building, Sir George campus. Sept 7 - Oct 14. Guided tour (in English) Saturday Oct 7th at 14:00. FREE.

Legal information service at Concordia: 9-5, Mon - Fri, Room CC326, Loyola Campus.

Action Chomage information sessions on UIC, Tuesdays & Thursdays 13:00h, and Wednesdays at 19:ooh, $3. Info 271-4099.

L'ACT-UP Montreal. New chapter of the AIDS Coalition to Unleash Power, an activist group fighting to end the AIDS crisis. Next meeting, Monday 2 Oct., 6:30 p.m. 3575 St-Laurent, #421. 931-4686.

CONCORDIA is now smoke-free. If you are having any problems with the new policy, if you know of any office that is not respecting the rules or if you would like information about smoke-ender programs, call the Clean Air Coalition at 848-7474 and leave a message.

Volunteers urgently needed as readers for the blind, moblity helpers and tutors. Contact Services for Disabled Students 848-3525

Sign Language Workshops given by Services for Disabled Students (Sept. &^ Jan) These are the ONLY university-affiliated workshops. 848-3525.

ABI/INFORM Ondisc Demonstrations, Norris Library 6th floor, Monday 14:45-15:15, Thursday 17:15-17:45, Friday 12:15-12:45, call 848-7682 to register-limit 5 persons per session.

Avoir du Panache: drawings on paper by Raymonde Jodoin. Biblioteque de Greenfield Park, 225 Empire, Greenfield Park. 672-7500, from Sept 28-Oct 17.

CRSG seeks a motivated & responsible female for an "informative women's show" in conjunction with Concordia Women's Centre. Call Michael Prokaziuk 848-7401 business hours.

Francois Hudson: Recent works. 29, 30, Sept. and 1 Oct. Galerie Encadrex, 1682 Ste-Catherine est. 524-9991.

Face a face: Looking for volunteers to listen to people who need to talk. Call 934-4546 for more info.

Amnesty Concordia: recruitment meeting. 29 Sept. 7 p.m. Hall Bldg, rm. 333-6.

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WOMEN'S LISTINGS

Celebrating Lesbians of colour: retreat at Lacolle Centre, Oct. 7, 8, 9. Organisational meeting 4 Oct, 3 pm. at 2170 Bishop, .

"Jonah, Alobar, and the two-headed cow" artwork by Sandy Hewton,. 16-20h, Concordia Women's Centre, 2020 Mackay. Everyone welcome. Show runs to Oct 14.

Concordia Women's Collective meetings: Call 848-7411, or drop in at 2020 Mackay, P-o5

Bi-the-way, a discussion group for bisexual women meets every second Friday at Concordia Women's Centre. Next meeting September 22, 7:30pm. All women are welcome. info: 848-7431

To a Safer Place: 1st of Concordia Women's Centre Health and Women series: one woman's account of her life as a survivor of incest, NFB film followed by discussion. September 28, 12h, Loyola AD 131. September 29, Staff lounge, 7th floor Hall Building. Wheelchair accessible. All students, staff & faculty welcome. Bring your lunch.

Women's Centre of Montreal is holding a bazaar Thursday Oct. 5 from 5:00 p.m. to 7:00 p.m., and Friday Oct. 6 from 10:00 a.m. to 5:00 p.m. at 3585 St. Urbain. Donations and volunteers needed. Please call 842-4785 or 842-4780 for more info.

Simone de Beauvoir Institute Seminar: *The Power of the Women's Alliance Movement* with Gudny Gudmunsdottir of the Iceland Women's Alliance. Tuesday 10 Oct. at noon, 2170 Bishop. Bring your lunch.

Voice of Women: "The Economics of Food", with Cathy Kneene, 3 Oct. at 7 p.m., 3415 Simpson. FREE.

Lesbian Studies coalition of Concordia. Every Wednesday at 2170 Bishop (lounge). 3 p.m.

Weather Permitting reigns

by B.B. Gun

To the naked eye, last weekend's two-night stand by *Weather Permitting* at Le Tycoon could have been just another gig. But with the impending departure of one of the band's two songwriters, rhythm guitarist Andrew Steinmetz, Friday and Saturday's shows may have been the band's last waltz.

If this was their swansong, they did it in inimitable Weather Permitting style. They could have booked Club Soda and bilked their sizeable following out of a few bucks with sentiment. Instead they loaded up the van and set up at the Tycoon, a bar decorated in Early American Basement style and about as big.

A seasoned Weather watcher could tell there was something decidedly different about those last two performances. Lead singer and guitarist Peter Steinmetz is a careful performer, even his excesses seem controlled. An unkind reviewer once said that when Peter smashed his guitar at the end of Into the Ground, he made sure his expensive guitar didn't get chipped.

But on Friday and Saturday, there was an atmosphere of wild abandon. It was as if after all of those years in the goldfish bowl, it didn't matter who was watching.

Those who watched were fans, old and new, and a roomful of friends. Since this wasn't a crowd that needed converting, old standards took second place to a string of new songs.

Unfortunately, these new songs will likely never see the light of day unless Weather Permitting gets back together after Andrew returns from his self-imposed exile.

The two shows were a testament to the familiar "things go right when you don't care anymore." When Weather Permitting did care, their shows often got trashed. Despite the band's large and loyal following, they had plenty of detractors.

Martin Siberok, of the Montreal Mirror, once said on Benoit Dufresne's old radio show that Weather Permitting was the "disappointment of the (second Montreal New Music) Festival." Jenny Ross in Notes from the Underground ridiculed some of the quirkier lyrics. A poultry product from the McGill Daily, Egg, is fond of using the word "stink" as a qualifer for their music.

But for four mercifully critic-free hours this weekend, the scrutiny was laid to rest. If this review smacks of an epitaph, perhaps it is because it is not a review at all. It marks the passing of an era. There may be better bands, bands that are more fun, bands destined to make it, bands loved by all, but until Saturday night *Weather Permitting* was one of the few bands who came out of the explosive 1983-85 local scene and survived five years of gang warfare playing the small clubs.

Oidan Skroeba -Angelika Oei

by Val Smash

Oidan Skroeba means something like "causing a cacophony of silent noises." Choreographer *Angelika Oei* chose this title for her dance, performed in the dance festival at UQAM last Thursday.

With this piece, Oei wanted to raise the question "at which point does movement sound like dance?".

She succeded in doing this by covering the floor with sand, and so the only music in the hall for the first thirty minutes was the sound of their schoolgirl shoes against the floor. When the music did start we were still able to imagine the shuffling sounds, which were re-echoed through the repetition of their movements.

Another question raised was, "at which point does the movement become dance?"

The first dance sketch we see involves three schoolgirls practicing dance steps out of a teaching manual.

The initially awkward movements turned into dance through a series of patterns and repetition. The dancers demonstrated their talents through the various childlike games that were portrayed.

"Games between players determine the interpretation of the rules and thus shape the dance," said Oei.

When the reasons for the lack of music and clumsy dance movements became apparent the audience began to enjoy the unusual dance lesson.

Angelika Oei studied dance and painting in Rotterdam and has been creating her own solo choreographies since she was 23 years old. One of her past projects was Murder in the Dark, a dance-montage based on the text of Margaret Atwood.

She started preparing for *Oidan Skroeba* in 1986 when she recorded a short dance video to show during the dance, forming a sort of dance within a dance.

by Fiajo Piebenga

Angelika Oei

Le saut de l'ange

by Danielle Dyson

Remember playing dress-up when days were long and inspiration never-ending? All the kids on the block would take turns making up the rules of the game. The established gang formed and youthful teasing began.

In *Le Saut de l'Ange, Dominique Bagouet* collaborated with painter Christian Boltanski to portray this carefree playfulness. 'The very heart of our childhood dreams' was the central theme in this innovative performance.

Each child-like character communicated individual experience. Frozen figures stood and watch the tale unfold. A unifying beat of stomping feet introduced budding friendships. And when amicable agreement followed, the remaining dancers picked up the new rhythm.

Music played a secondary role in the piece. It was piped in infrequently and barely added force to the movement of the troupe. In an uncommon innovation, the dancers did not rely on a musical beat to keep in time.

With uninhibited movement, the group expressed the freedom of dreaming. Unrestricted by music, they could define a child's perspective of time.

This company tried to turn the dance into a story, telling the tale of each successive character. It was a refreshing change from the standard beat of new dance.

Le F.I.M.A.V.-7e edition

par Frédéric Dompierre

Sentez-vous un urgent besoin de renouveau musical dans vos habitudes sonores? Etes-vous de ceux ou celles qui n'hésitent pas à se laisser bercer, déranger, emporter, bousculer, étonner ou emmerveiller par un tourbillon de musique libre, radical, et créateur? Si tel est le cas, il ne faudra pas manquer le désormais célèbre FIMAV (Festival international de musique actuelle de Victoriaville) qui est cette année à sa septième édition, soit du jeudi 5 au lundi 9 octobre inclusivement sous le thème "vive la musique libre".

Ce Festival, qui est l'évènement de l'année dans le domaine de la musique d'avant-garde, n'est pas un festival de Jazz à proprement parler. Regorgeant de trésors musicaux inclassables, le FIMAV défriche chaque année le territoire trop peu exploité de la musique créative actuelle: du Jazz progressiste en fusion avec le Minimalisme, la Dissonance, le New Age. De la musique purement créative qui ne tient pas compte des normes, qui déborde des cadres établis, et qui sait toutefois être raffinée.

Plus de cent artistes nationaux et internationaux seront présents à cet évènement: Roscoe Mitchell Quartet et Cecil Taylor Trio (USA), Lindsay Cooper et son "On Moscow" (Europe), Negativeland (plus précisément de la Californie), Jean Beaudet Quartet (Montréal). Cent artistes impliqués dans 26 concerts se déroulant sur trois sites différents.

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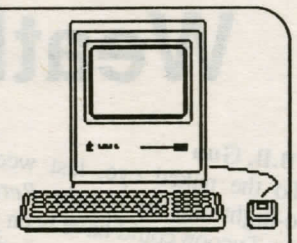

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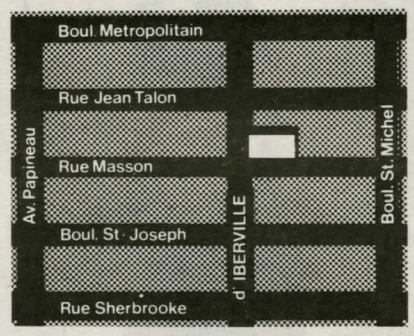

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continued from page 2

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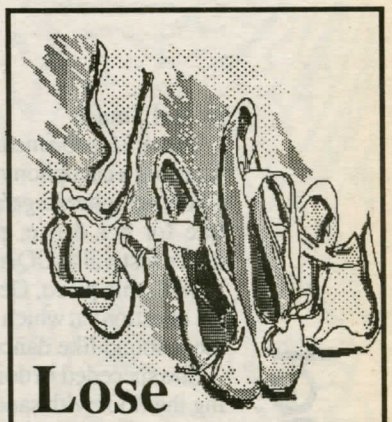

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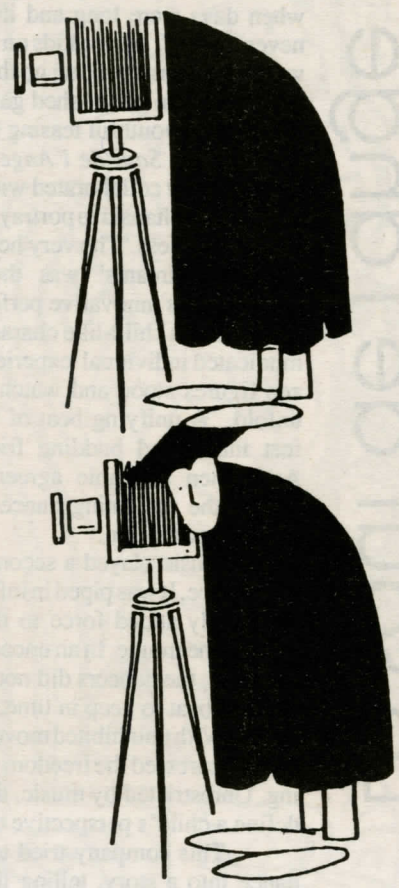

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Synaesthesia--Redpath Hall McGill. Fri Oct 6th . 271-0847

Montreal Museum of Decorative Arts now showing Designs for an Indepndent Living - objects and accessories for the elderly and physically handicapped. To Nov 15th

Jonah, Alobar, and the two-headed cow

by Alison Loader

Animal suffering due to human cruelty is not usually the subject of art shows. Sandra Hewton's most recent show at the *Concordia Women's Centre* is unique.

The subjects of *Jonah, Alobar, and the Two-headed Cow* range from the serenity of the near extinct Beluga whales to the horrifying treatment of laboratory animals. Despite the graphic nature of the collages, the artist has succeeded in creating attractive images which draw the viewer in. They encourage interaction and introspection.

The photographs, colours, textures, and text are full of anger, yet they do not repulse the spectator. The pictures are pretty, perhaps so pretty that they are disturbing. The artist's intention, however, is to invite the viewer into the works in order to raise their awareness to the issue of animal rights.

However, there are some problems with the show. The primary difficulty is the way the works have been hung. The cramped space hampers the viewing of the artwork.

Also, the order of the pieces is unclear; there are no title cards beneath the pictures and the last piece is hung at the main entrance of the centre. It is easy for one to view the show backwards by mistake. This destroys the intended buildup of tension and anger, hindering the success of the show. Future showings at the centre ought to indicate if there is a specific order as well as displaying the title and medium beneath each work. If you go see the show, begin with Jonah and end with the artist's statement.

Despite these problems, *Jonah, Alobar, and the Two-headed Cow* is worth seeing. Combining beauty with blatancy, the show manages to provoke a great deal of thought. In Hewton's own words, "If you love life, go and see this show."

Sandra Hewton, is a Montreal artist, writer, and animal lover, who has had earlier shows at the Women's Centre, Powerhouse, and the Musee d'Art Contemporain. *Jonah, Alobar, and the Two-headed Cow* runs until October 14 at the Concordia Women's Centre (2020 Mackay, 848-7431).

Review

by Mark Lipton

The hardrockin' Ripcordz are back and they're divine. Lead singer\Rear Garde editor Paul Gott's commitment to the indie-music tabloid kept the band insolvent for awhile, but the eight-year old trio has returned to active duty. The group launched its first album, "Ripcordz Are God!", last Saturday night at Station 10. Gott insists his two jobs are mutually exclusive: "We don't intend on Ripcordz being made by Rear Garde. The band and the magazine are completely separate." Gott rambles on some more:

M: Tell me about the local scene.
P: There are all these amazing bands and nowhere to play. It's a weird scene: you have to promote yourself and tour. It's easy to play out all the clubs. We do have great independent record labels.

M: How does Ripcordz fit in?
P: 'Kidnoise,' Not speed metal. Could be called punk, but I hate that. All music is for people over 35: Whitney Houston, Bon Jovi. It's stupid. We're for anybody under 30—we're the next big thing. Basically we're Rock n' Roll: think stupid and play stupid.

M: Who do you sound like?
P: Ramones and Sex Pistols, though we're constantly compared to the Rolling Stones. I don't know why. We're a Basic Uncoordinated Rock Show, we're really good at distortion. The McGill Daily said I have the grossest stinkiest voice. That was the point... they missed it!

M: I hear you're planning a video.
P: Yeah, of "Elvis Death Cult." We have some friends who do film and they want to do a video. It's not going to be one of those concert videos where you stand in front of a microphone and pretend to look cool. We have an old Elvis impersonator with a pot belly and chains.

M: Do you shave your head or do you have a skin disease?
P: I shave it. I have a Philshave; 'wouldn't trust myself with a blade.

M: Tell me about the other guys.
P: Iain, who plays bass, used to be in bands in Toronto. Phil used to be in all these cover bands. He learned how to play — I still can't play guitar — so together we sound like the Ripcordz.

M: "Ripcordz Are God"?
P: There aren't too many bands that can break one of the Ten Commandments on the cover of their record. It was "Ripcordz Are Go!" but our old drummer used to say stuff like 'Henry Raullings... he's God, he's God.' And it worked. There's a religious theme running through the album. We're pro-God but anti-religion.

M: Do you really think you're God?
P: No, we don't take ourselves that seriously. We're out to have a lot of fun and get the crowd to have a lot of fun.

M: How would you describe your voice?
P: My voice sounds distorted, like someone's being throttled to death. I don't really sound like anybody. Maybe it's because nobody wants to sound like me. We try not to do many covers. Either we like to mangle them, like Sinatra's "Some Enchanted Evening", or do stuff people don't remember. Nobody remembers "Gary Gilmore's Eyes" ...nobody. We do a killer Joan Jett: a medley of her tunes. We'll steal from anybody. We're not proud! —but damn good.

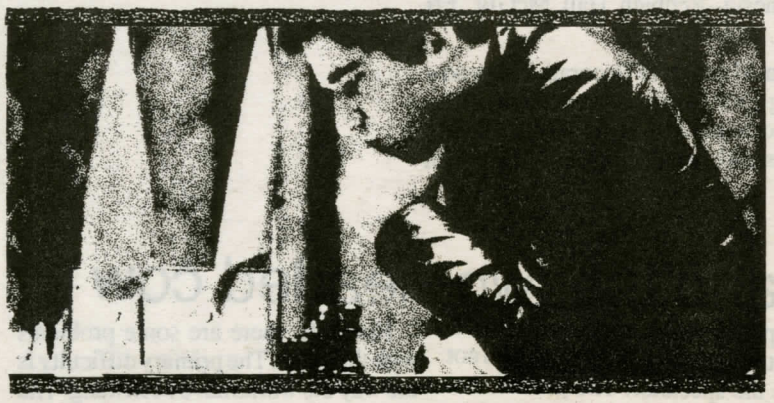
M: What's the difference between your live and studio sound?
P: We play everything live twice as fast and that's a problem. On a multi-band night we played 45 minutes' worth of songs in a half an hour. We lost a lot of — not subtlety, we're hardly subtle — but some of our songs are supposed to be played slower. We have no real slow songs though. We're not a hardcore band, not a pop one. We're a fun, stupid band.

M: And the record?
P: This record is stupid, distorted fun and that's the way we wanted it.

Interview conducted by Mark Lipton.

photo by Ita Kendall

HE WHO HESITATES NEED NOT APPLY.



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Sports*beat*

Stingers slam Redmen...again

by J. P. Laurin

The Stingers overpowered the Redmen on Saturday for a 25-7 win. The victory was a sweet one as Concordia concluded their first-ever regular season sweep of McGill.

Barely one minute into the game, the Concordia Stingers led the slumping McGill Redmen 7-0. The burgundy and gold locomotive started to roll and when the dust finally settled, the Stingers had beaten the Redmen in front of nearly 4000 fans.

Stinger quarterback Ron Aboud was elated.

"The difference between this year's team and past years' is the simple fact that we're learning to win," he said.

Offensive game star J.F. Heroux agreed. "We have had basically the same bunch of guys together now for three years and we've tightened up a lot. We are much more spirited and confident than before."

The victory raises Concordia's record to three and one, moving them into second place behind Queens' Golden Gaels.

With this loss, McGill drops out of playoff contention.

Johnny Dilegge caught the opening kickoff on his own seven and blew through the McGill defenders as if they were standing still. Only a shoestring tackle at the Redmen three yard line stopped Dilegge from going the whole 103 yards to the endzone.

Two plays later, Basil Rose crashed over for the major.

It was truly an outstanding effort on behalf of the entire Concordia squad. Quarterback Ron Aboud was at his usual best, completing 13 passes for 158 yards to nine different receivers. Heroux ran 14 times for 152 yards, bringing his yards-per-carry average to a stunning, league-leading, 8.1.

Dilegge had another great outing with 156 yards on kick returns and one interception. Defensively, there were seven Stingers with eight or more tackles. Frank Huber, the game's defensive star, had a team leading 14 tackles, five of which were unassisted.

The game ressembled the team's last encounter two weeks ago at Molson Stadium. The Stingers led 17-0 at the half. The Redmen threatened early in the third quarter, capping off a long drive with a short run by Gerry Ifle for the major. But unlike the previous matchup, that was the only offense the McGill squad could muster on a day when they should have stayed home in bed.

The Stingers were not satisfied with a win; they wanted to embarrass the Redmen right off the field. The McGill squad turned a fake punt into a minor fiasco and were slammed for the a huge loss. On their very next possession, the Stingers displayed the proper means of faking a kick and picked up 19 yards on the play.

The Redmen's only bright spot shone off the foot of punter and placekicker Chuck Petitpas. He blasted one punt 63 yards en route to an average 43.1 yards per kick on nine tries.

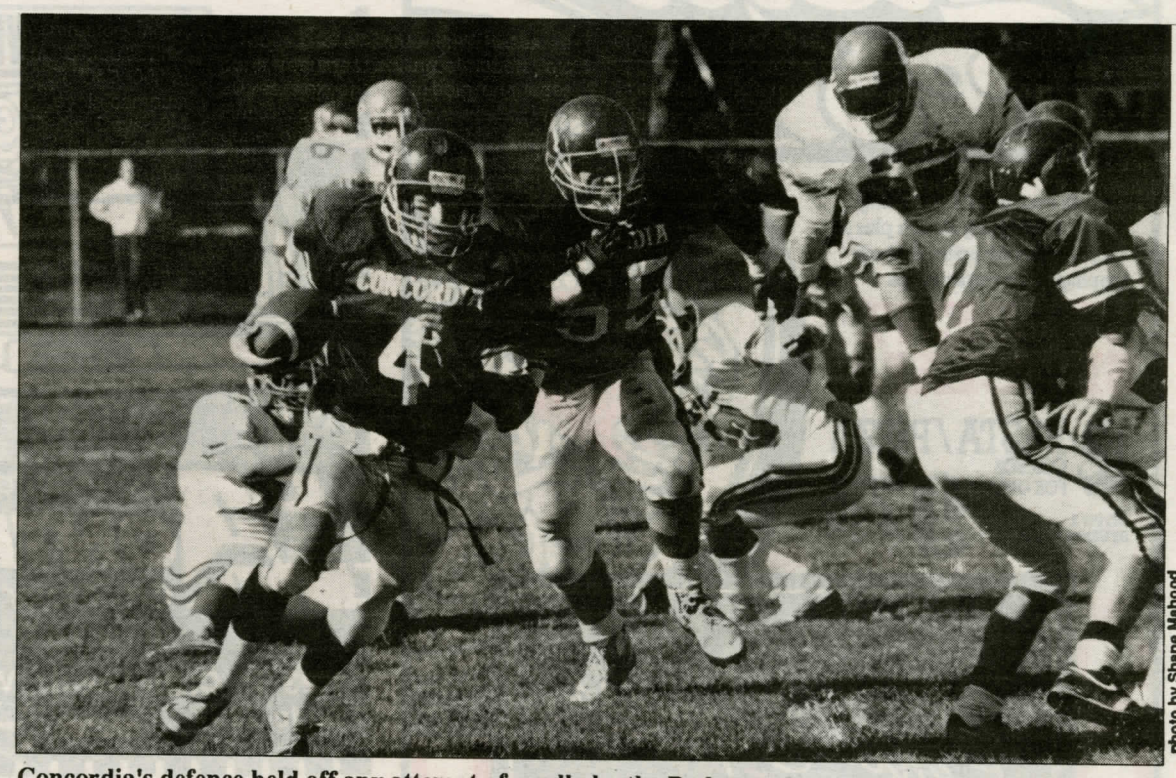

photo by Shane Mahood

Concordia's defence held off any attempt of a rally by the Redmen, allowing the offense to control the game.

For the first time in recent memory, the Stingers are looking to be serious contenders for a major title. Next weekend's game against first place Queens could prove to be the decisive factor. Though hesitant to make any predictions, the Concordia players are confident and very hungry for the victory.

In other O-QIFC action last weekend Queens beat Ottawa 28-24 to remain number one overall with a 4-0 record. The Bishop's Gaiters defeated the Carleton Ravens 51-6. The Ravens have yet to win a game this season.

photo by Shane Mahood

Concordia's Women's Soccer team squeeked by the McGill Martlets. Heidi Jones scored from 20 yards out into the top left corner. The one goal proved to be enough but this time luck played a role in the match.

Rugby women drop two on weekend

by Doug Simms

Concordia's women's rugby team dropped both of their games in Sunday's action at McGill. They lost 4-0 to Bishop's before suffering through a 22-0 loss to McGill.

The game against Bishop's ended in controversy. Chris Regimball of Concordia claimed the referee did not see the play when he awarded Bishop's the game's only try. The controversial play occured when the teams were deadlocked 0-0 with 10 minutes left in the game.

"We're going to file a protest," said Regimball.

Regimball was a stalwart in the afternoon game, shaking off injuries to make several impressive tackles. Sonja Hanisch stood out offensively with several long runs, but Concordia was still unable to sustain pressure in McGill's end zone.

Anne Coyle led McGill with two tries. Chantal Damus and Michelle Wallen contributed one try apiece, while Linda Miller had a try with conversion.

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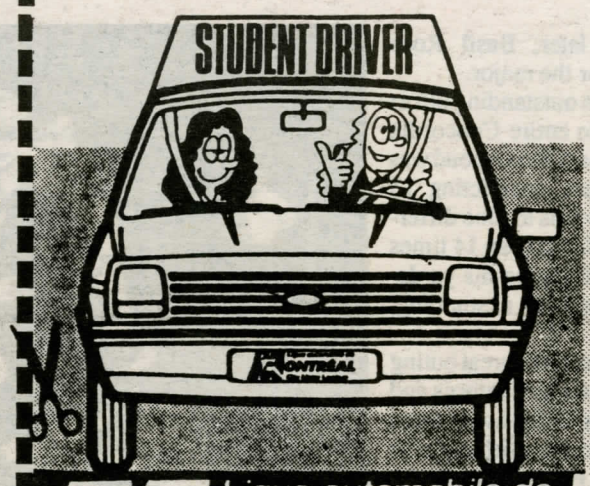

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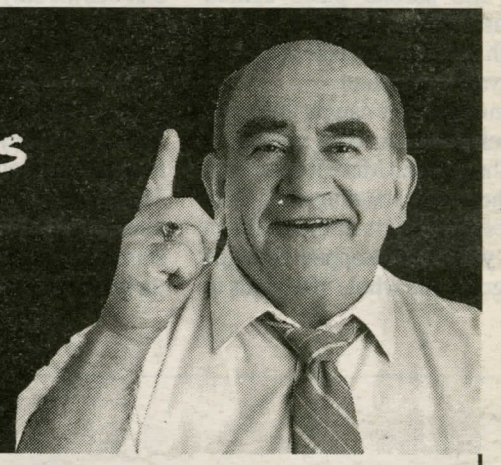

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